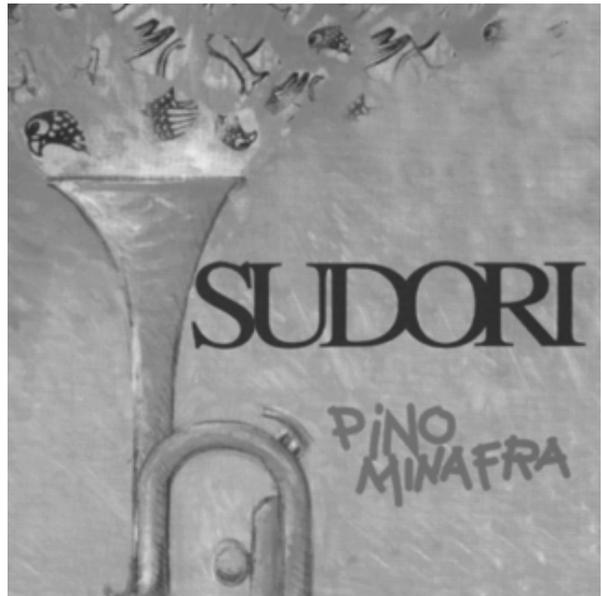


VICTO cd034  
**PINO MINAFRA**  
**"Sudori"**



LAURO ROSSI: trombone, percussion, voix  
GIORGIO OCCHIPINTI: piano, synthétiseur, percussion, voix  
PINO MINAFRA: trompette, trompette préparée, bugle, didjeridoo,  
porte-voix, sifflet, ocarina, percussion, voix  
DANIELE PATUMI: contrebasse, percussion  
CARLO ACTIS DATO: saxophones ténor et baryton, percussion, voix  
VINCENZO MAZZONE: batterie, percussion



Toutes les compositions sont de PINO MINAFRA (SIAE)  
Enregistré au MU-REC Studio de Milan du 24 au 28 janvier 1995  
Temps total: 64'05"

Listening to Minafra's "Sud Ensemble" is about reactivating our hidden perceptive faculties (in the widest sense), it is about discerning planets during daylight and to suddenly realize that these planets must have spun out of one of these Black Holes in the contemporary music universe that no one of us, due to the so-called age of information, expects anymore.

The "Sud Ensemble" is Minafra's own thing and as Italy is still a stunningly complex country, with its climates, scenery, food and wine, faces, hand gestures, cultural traditions, languages and music changing every hundred kilometers or so, it is of importance to know that he is from Ruvo di Puglia, a little town in the South near Bari. Ruvo di Puglia is very well known in Italy for its "Settimana Santa", the celebrations during the "Passion Week", the first record of this longstanding tradition dating back to 1651.

Pino played the "tromba" in Ruvo di Puglia's "banda" ever since he was a small kid. Later on, as most of his Italian "confrères", he studied all of the classical repertoire and found his music, not surprisingly, to be the Jazz. Having a rather dark complexion and convinced that maybe he "...was a Moroccan in a previous existence...", Minafra spent two years in Beirut and Teheran studying lydian chords and arabic culture. In 1977 he

founded "Praxis", which became the "Pino Minafra Quintet" in 1978 and from then on, he played and recorded with the likes of Muhal Richard Abrams, Tony Oxley, Misha Mengelberg, Han Bennink, Enrico Rava and, of course all of the top notch Italian jazz musicians. His work was one of the rare examples of the second Italian school of improvised music, always on the cutting edge and eager to introduce interdisciplinary approaches, experimenting with poetry and theatre for example.

Nowadays, his music deals in the main emotional currencies of love, loss, laughter, sadness, joy and things of that nature. And, the "Sud Ensemble" is quite frankly, for several reasons, one of the best jazz ensembles around. Minafra's is all about his Italian origins, the European tradition, and he uses the jazz method to reinvent them. His pieces are very scenic and narrative in the full-scale Hollywood sense (or is it Cine Citta??) of these words.

**Markus Muller**

(art historian and editor of "Jazzthetik")